

*Inspiring Figuratives  
for Artists*



*One Hundred Twenty Five  
Figuratives of  
Margaret Nolan*

Volume Seven

## **Books in the Series**

Two Hundred and Twenty Five Poses

Two Hundred and Fifty Female Figuratives

Sixty-Five Photographs by Alexander Grinberg

One Hundred Male Figuratives

Two Hundred Female and Male Art Deco Figuratives

Sixty Five Figuratives by Alfred Cheney Johnston

One Hundred Twenty Five Figuratives of Margaret Nolan

## **Inspiring Figuratives for Artists: Volume Seven**

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## Table of Content

Inspiring Figuratives for Artist series .....	5
Nolan as The Bond Golden Girl .....	15
Nolan On the Set in Colour.....	21
Nolan On the Set in Black and White.....	31
Nolan in Simple Poses .....	41
Nolan as an Odalisque .....	62
Nolan in Compositions .....	71

*This book is a tribute to one of the 20<sup>th</sup> century's most remarkable Female Figurative models who passed away the week this book appeared.*

*Margaret Nolan will be missed ... but not forgotten. Heaven awaits her for the beauty that she was!*

## Inspiring Figuratives for Artist series

The purpose of the *Inspiring Figurative for Artists* series is to provide study materials for the artists who are trying to master the human form. This book is about a popular Figurative model from the 1950's and 60's.

In the 1950's and 60's for the Americans there was Marilyn Monroe. For the French there was Bridget Bardot. The Belgians had Audrey Hepburn. For the Italians there was Sophia Loren.

For the British there was Margaret Nolan (1943-2020).



For the times she was the perfect British model. Not too thin and not too 'big boned.' She was the girl next door that you might glimpse for a split second through an open second floor window.



She was natural in so many ways although not a natural blonde, but who cared, for you couldn't really tell in those days because of certain artistic prohibitions. She started her glamour life under the name Vicky Kennedy at age 20, reverting to her real name in 1964 when she took up acting.

Yet somehow Nolan would not become a mere 'living sculpture' but could push the sensibilities to their limits and a bit beyond.



For the British she was the ultimate ‘girl next door.’

She appeared in a number of films including acting a cameo role in James Bond film *Goldfinger*, starring Sean Connery, as well as being the gold Figurative tapestry that would be seen at the beginning of the film.

For this role she would even be featured in Life Magazine as a *Golden Girl*! She was in fact one of the first Bond Girls and her appearance was a mere half minute in a speaking role and two minutes as a Figurative tapestry. But that was enough to ‘make her.’



She enjoyed having fun in her artistry, sometimes making fun of herself!.



If there is one word to describe Margaret Nolan it is the word *voluptuous*.



Yet when you stopped to admire her as a Figurative model, you are confronted with both a balance and an imbalance at the same time. Her hips are narrow for a woman and her bosom more pronounced, yet things did not appear out of kilter. In fact her shoulders appear to be wider than her hips!

Perhaps part of the reasons why things appear in balance has to do with the modesty she had as a Figurative model. She would hide away her *source de vie* just enough to remain modest, as well as pass the censors of the day.



As well she was not a 1960's *Play Boy* type Figurative. She has spent part of the 1950's being a 'photo club' model and in the 1960's had worked with the likes of Harrison Marks. She knew that going beyond the *Kamera Club* genre would close doors for her in film. So she stayed modest.

This is perhaps what made her so real to her admiring British public. And her admirers were both female and male. Who could not fail to admire such a beautiful Figurative model?

She knew the limits of artistry and never crossed the limits herself. Here is such an example of her artistic modesty.



She is being provocative, yet not revealing. Even the placement of the little finger of her right hand tells us so.

You may have noticed several remarkable things about Margaret Nolan.

For instance her hair was always not only set, but reflected the theme of her poses. Her mouth also reflected the nature of the pose. She had a wonderful smile and the ability to be *une coquette ou une serieuse*.

You may have also noticed that she is perfectly proportioned as far as art is concerned. In fact Margaret Nolan was seven heads tall – her *delta de Venus* situated at exactly one-half her height. Her torso and her legs are in perfect balance. You can see this in comparison to another Figurative model.



There is an obvious perfection to Margaret Nolan's proportions that makes her a unique artist's model. There are several other photographs in this two model set that allow you to compare and contrast the physique of the two models. Notice that the right hand model is more than seven heads tall and while she has the same feminine features as Margaret Nolan that is something that is more aesthetically pleasing with Margaret Nolan. That is not to say that the right hand model is not pretty, it is just that she is not as aesthetically pleasing. Irrespective on the angle that the comparison is

made between the two models, there is something rather special to Margaret Nolan and it is not merely her breasts.

I have an adage ... *God made women's breasts to make us men envious.*



I have several women friends who have big breasts and they tell me that they are a blessing and a curse. The blessings are obvious when one day they may settle down and start a family. In the meantime the curse is on their neck and back muscles that must carry their burden. I have on more than one occasion been asked to give such a friend a neck and back massage.

One might wonder what Margaret Nolan thought about her blessings? Yet in none of the photographs do I notice any back or neck strain. She is always happy and smiling; making the most out of the blessings that God gave her.

As we admire her as a Figurative model Margaret Nolan is not just Leonardo's Vitruvian Woman ... she is Botticelli's Venus. Now that she is gone, it is a pity that no artist thought of setting her within an oyster shell and photographing her in the Renaissance Style. Perhaps photoshop?

For the followers of popular 1960's culture, can you name one other British Figurative models of the era (Mandy Rice Davis and Christine Keeler don't count). Odds are you can only name Twiggy, but she does counts either.

Frankly I think she is the most unique Figurative model to come out of the 1960's, don't you agree?



There are literally thousands of photographs of Margaret Nolan to choose from. This book is an anthology of some of her finest Figurative poses.

Included is one of her most famous photographs – *The Farmer's Daughter* which sees her balancing on a crumbled bale of hay.

*Inspiring Figuratives for Artists* is a series of books to help you with your *Figurative* artistic praxis. If you master the *Figurative* ... it is said you can master art. In each *Figurative* in this book search for vanishing points, as well as form and function.

This book is the seventh in the *Inspiring Figuratives for Artists* series for artists wanting to expand their artistic praxis brought to you by *Atelier Press*.

Vancouver, 2024

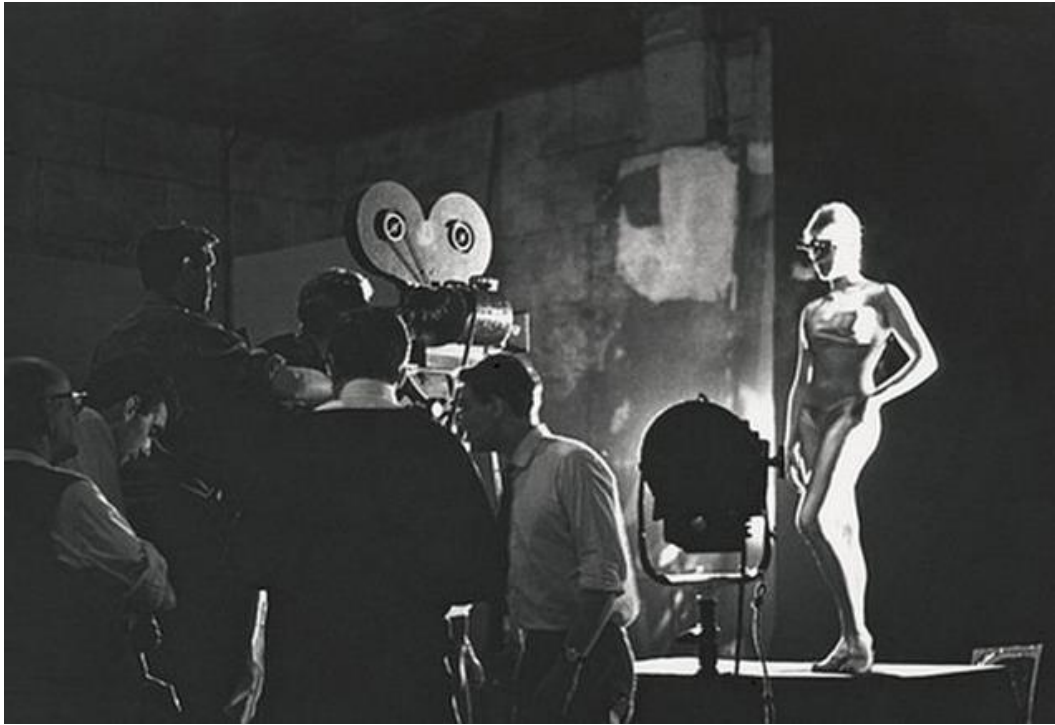
**Nolan as The Bond Golden Girl**













## **Nolan On the Set in Colour**

























## **Nolan On the Set in Black and White**























## **Nolan in Simple Poses**

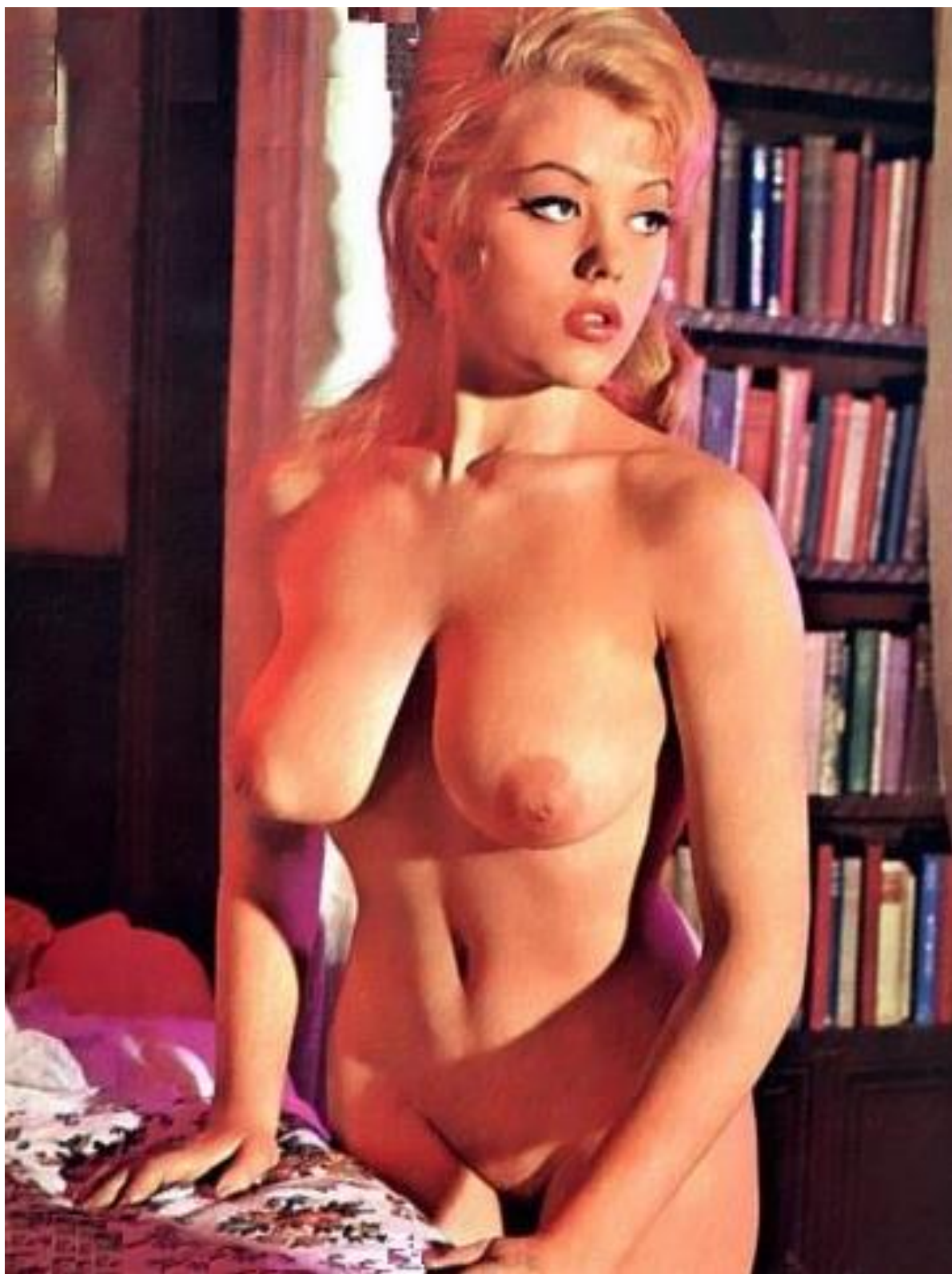
















































## **Nolan as an Odalisque**





















## **Nolan in Compositions**













































































































































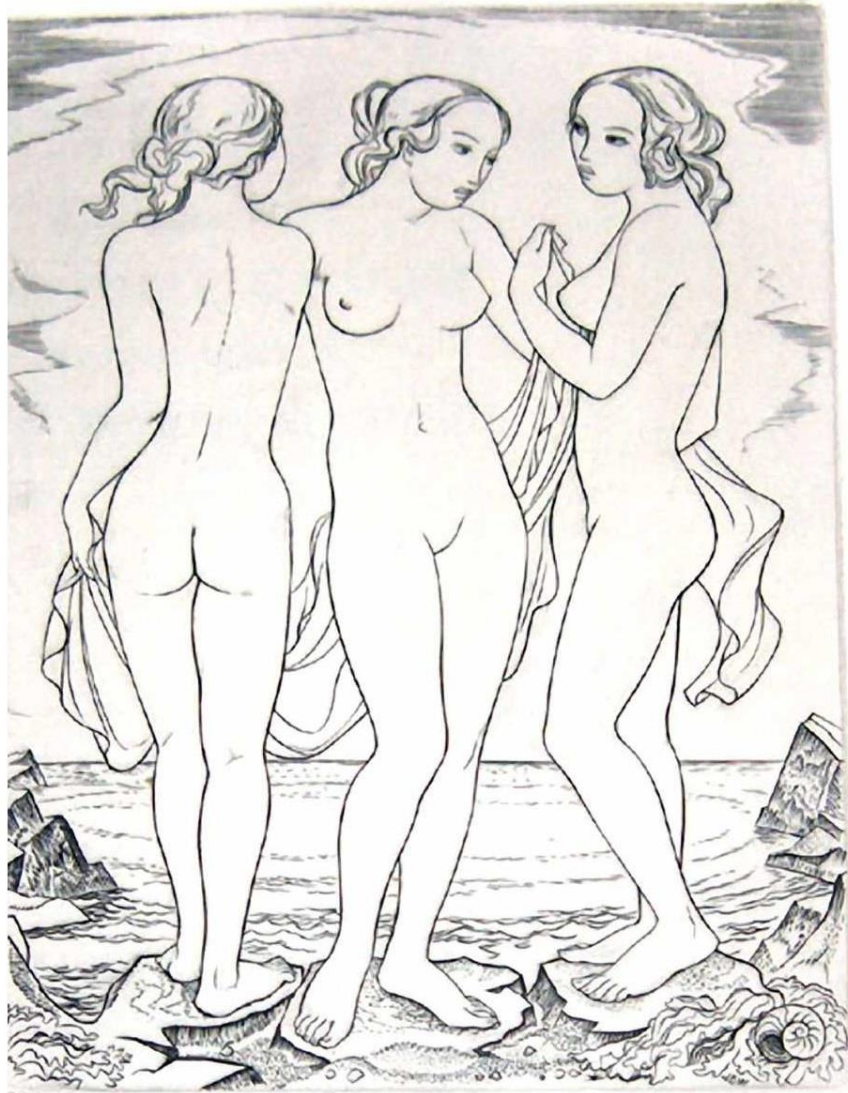












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